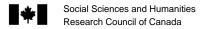|	Social Sciences and Humanities Research Council of Canada	Conseil de recherches en sciences humaines du Canada	**Internal use**

Application for a Grant

Identification

This page will be made available to selection committee members and external assessors.

Funding opportunity	Funding Stream
Insight Grants	A ($7,000 to $100,000)

Joint or special initiative

Application title

Artful Teaching and Visual Instruction in Early 20th-Century North America

Applicant family name	Applicant given name	Initials
Korda	Andrea	L

Org. code	Full name of applicant's organization and department
1480111	University of Alberta Augustana Faculty

Org. code	Full name of administrative organization and department
1480111	University of Alberta Augustana Faculty

Preferred Adjudication Committee

435-03

	Yes	No
Does your proposal require a multi/interdisciplinary evaluation?	◯	⦿
Is this a research-creation project?	◯	⦿
Does your proposal involve Indigenous Research as defined by SSHRC?	◯	⦿
Does your proposal involve human beings as research subjects? If "Yes", consult the *Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans* and submit your proposal to your organization's Research Ethics Board.	◯	⦿
Will any phase of the proposed research take place outdoors?	◯	⦿
A.Will any phase of the proposed research take place on federal lands in Canada, other than lands under the administration and control of the Commissioner of Yukon, the Northwest Territories or Nunavut, as interpreted in section 2 of the Impact Assessment Act (IAA)?	◯	⦿
B.Will any phase of the proposed research take place in a country other than Canada?	◯	⦿
C. Will the grant permit a designated project (listed in the Physical Activities Regulations) to be carried out in whole or in part?	◯	⦿
D. Will any phase of the proposed research activities depend on a designated project (listed in the Physical Activities Regulations) being led and carried out by an organization other than SSHRC?	◯	⦿

	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Total funds requested from SSHRC	17,260	39,610	18,860	0	0	75,730

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Family name, Given name

Korda, Andrea

Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research. Do not include assistants, students or consultants.

Role
Co-applicant ◯   Collaborator ◯

Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

Role
Co-applicant ◯   Collaborator ◯

Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

Role
Co-applicant ◯   Collaborator ◯

Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

Role
Co-applicant ◯   Collaborator ◯

Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

Role
Co-applicant ◯   Collaborator ◯

Family name	Given name	Initials

Org. code	Full organization name

Department/Division name

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Research Activity

The information provided in this section refers to your research proposal.

Keywords

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

Visual Instruction Movement; history of education; art history; Lewis Hine; Anna Verona Dorris; University of Alberta Visual Instruction Division

Disciplines — Indicate and rank up to 3 disciplines that best correspond to your activity.

Rank	Code	Discipline	If "Other", specify
1	50804	Art History	
2	51038	History of Education	
3	51004	Cultural History	

Areas of Research

Indicate and rank up to 3 areas of research related to your proposal.

Rank	Code	Area
1	100	Arts and culture
2	140	Education
3	280	Literacy

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your proposal.

From	To
Year 1900 BC ◯ AD ◉ ◯ ◯	Year 1940 BC ◯ AD ◉ ◯ ◯

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Canadä

Family name, Given name
Korda, Andrea

Research Activity (cont'd)

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Region
1	1000	North America
2	1130	Western Canada
3		

Countries

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Country	Prov./State
1	1100	CANADA	AB
2	1200	UNITED STATES	CA
3	1200	UNITED STATES	NY
4			
5			

Personal information will be stored in the Personal Information Bank for the appropriate program.

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Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Family name, Given name

Korda, Andrea

Response to Previous Critiques - maximum one page

Applicants may, if they wish, address criticisms and suggestions offered by adjudication committees and external assessors who have reviewed previous applications.

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Canada

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Family name, Given name
Korda, Andrea

Summary of Proposal

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

Most art historians know the early 20th-century photographer and social reformer Lewis Hine as an influential artist who helped shape modern documentary photography. Less well known is that Hine began his career as a social science teacher and first used photography as a teaching tool. This lesser-known fact raises the possibility that aspects of modern art and visual culture were formed in the classroom according to pedagogical principles. With this project, I pursue this possibility and ask about moments of exchange, influence, or overlap between the worlds of artists and teachers in North America that occurred as part of the early 20th-century Visual Instruction Movement---moments when art was used to teach or when teaching tools resembled art.

The Visual Instruction Movement took shape over the first three decades of the 20th century, and encompassed numerous interrelated initiatives aimed at introducing visual aids into classrooms. Advocates of visual instruction promoted materials such as photographs, models, lantern slides and motion pictures as unambiguous and efficient forms of communication. However, as artists and art historians have repeatedly shown, visual materials are complex, multi-layered, and rarely straightforward. Approaching visual instruction materials as complex works of art offers opportunities to move beyond explicit pedagogical aims. By looking closely at visual teaching aids and examining their contexts, I will consider how the visual materials of colonial educational systems cultivated ways of looking and learning that privileged some forms of knowledge while marginalizing others. At the same time, visual materials may have opened up spaces for alternative and even disruptive ways of looking and learning.

Alongside Hine's efforts to teach social sciences with the camera in 1900s New York---an instance of teaching tools becoming art---I will consider Anna Verona Dorris's efforts to bring historical paintings and National Geographic photographs into geography and history classrooms in 1920s California---a case where art was used to teach. To find and examine additional forms of exchange or overlap between art and education, I will study the records of the University of Alberta's Visual Instruction Division, which promoted and circulated visual materials in schools across Alberta beginning in 1916. Some of Alberta's teachers took creative approaches to visual instruction by crafting their own materials, and the results are stored in collections around the province. This part of the project includes a wide range of materials and research sites, and considers how the practices established by leaders of the Visual Instruction Movement in educational centres (such as Hine and Dorris) played out in largely peripheral spaces across Alberta.

This research will show how visual materials shape ways of seeing and understanding the world. The work will enrich scholarly understanding of the artistic and pedagogical conventions of particular moments in history, contributing to the disciplines of Art History and the History of Education while also making connections between them. The project will also address teachers and the general public with an online exhibition of historical teaching materials and an article published in the Alberta Teachers' Association's ATA Magazine. These public-facing outputs will serve 21st-century communities of teachers and learners by calling attention to the role of visual materials in classrooms, and by exploring the potential of artful visuals to produce meaningful and multi-layered learning experiences.

Detailed Description

Introduction

The early 20th-century Visual Instruction Movement promoted the use of visual aids such as photographs, models, lantern slides, and motion pictures in classrooms across North America as a means of providing students, in the words of educator Anna Verona Dorris, with "vivid experiences and accurate mental concepts" (*Visual Instruction in the Public Schools*, 135). Dorris explained that visual instruction enriches education through the "seeing experience," which has always been the "simplest and most natural means of gaining information" (6). Furthermore, she noted that visual aids based in photographic technologies are particularly effective because they persuade us to accept "the pictured experience as reality" (7).

Dorris's description of visual instruction provides a clear example of the positivist notion that seeing leads to knowing, and when applied in the classroom, that looking will naturally and seamlessly result in learning. However, preliminary research for this project indicates that this is not necessarily so. Handmade learning materials created by Alberta schoolteacher Blanche Hanson in the 1930s—when visual instruction methods were actively promoted across the province by the University of Alberta's (UofA's) Faculty of Extension—disrupt assumptions that visual aids can impart information in a "simple" or "natural" way, or that students experience such visuals aids as convincing stand-ins for reality. Hanson's visual aids are marked by a homespun, folksy aesthetic, and include literal seams between drawings, maps, and glossy advertisements that are pasted together onto construction paper. Although such visual materials likely provided "vivid experiences," it is possible that they did not result in the "accurate mental concepts" that Dorris and other educators intended.

With this project, I will investigate the gap between the theory informing visual instruction, summed up briefly in Dorris's comments quoted above, and the actual visual materials employed in classrooms, such as Hanson's homemade posters. I will approach such teaching aids from an art historical perspective, taking into account their materials, making and forms, as well as the complexities of their potential meanings and the ways that historical contexts shaped those meanings. In particular, I am interested in visual aids that originated as works of art, became works of art, or resemble works of art. These visual aids/artworks provide opportunities to consider how the excesses of the visual—those aspects that go beyond explicitly-stated learning objectives—cultivated ways of looking and learning of their own that may have supported, challenged, or distracted from a lesson.

Arguably, all visual aids can be described as artworks, but for this project, I have chosen three case studies that offer different models of exchange between the art world and the classroom. For the first case, I will examine Lewis Hine's use of photography at the Ethical Culture School of New York City from 1904 to 1908 in order to test my hypothesis that his pedagogical practices went on to influence modern art and visual culture beyond the classroom. For the second case, I will examine visual materials promoted by Anna Verona Dorris in public schools in Berkeley, California in the 1920s. Many of these materials, such as reproductions of paintings and pictures from magazines, were produced outside of educational contexts according to their own aesthetic logics and therefore provide an example of art being used to teach. For the third case, I will explore visual instruction in Alberta, which was promoted by the UofA Faculty of Extension's Visual Instruction Division (1916–1967). A particularly exciting aspect of this final case is the opportunity to examine a diverse array of materials used in classrooms that survive in collections across the province, of which Hanson's materials are just one example, and to consider additional forms of exchange or overlap between art and education. Many of these materials were made by women, and as a result have been neglected or undervalued in historical accounts.

Objectives

Objective #1: To investigate exchanges and overlaps between the classroom and the art world that have contributed to pedagogical approaches and to artistic styles in early 20th-century North America. More than simply expanding the canon of art history to include classroom materials, the goal is develop an interdisciplinary approach that brings together art history's concerns with the role of visual forms in meaning-making with the history of education's attention to historical pedagogies and educational discourses.

Objective #2: To demonstrate how visual aspects of instructional tools shaped teaching and learning in North America in the early 20th century, when the Visual Instruction Movement was introduced and institutionalized within schools. As part of this objective, I will also call attention to the place that art has held, even outside the art class, in historical curricula. These first two objectives will interest a scholarly audience, and will be targeted primarily to art historians and historians of education.

Objective #3: To call attention to the role of visual materials in classrooms, and explore the potential of artfully-conceived visuals to produce meaningful and multilayered learning experiences. This research aims to prompt reflection on the ways visual materials are deployed in classrooms both in the past and today, and will be of interest to teachers and scholars of teaching and learning who currently consider how teaching tools privilege particular forms of learning and knowledge while marginalizing others.

Context: Literature Review and Theoretical Frameworks

The term "visual instruction" accrued particular meaning towards the end of the 19th century as British educators sought to enhance the teaching of geography with visual materials that would supplement or replace catechistic methods that dominated in schools (Keltie; Mackinder). These efforts led to the formation of Britain's Colonial Office Visual Instruction Committee in 1902, which created and circulated slide lectures as a means of disseminating imperial ideology and forming imperial citizens (Moser; Ryan). The 20th-century Visual Instruction Movement encompassed numerous interrelated initiatives aimed at introducing visual aids into classrooms. From 1918 until the mid-1930s, new organizations, journals, and school departments devoted to visual instruction proliferated across North America, and were geared towards making emerging visual technologies such as lantern slides, stereoscopes, and films familiar and accessible to educators (Johnson; Good; Reiser; Saettler).

Each of my case studies revolves around a single visual instruction initiative rooted in a unique context in terms of not only its time and place, but also its previous scholarly treatment. For example, there is a large body of scholarship around Lewis Hine in the discipline of art history, but he is not included in histories of education (Gutman; Kaplan; McCausland; Nemerov; Orvell; Quick; Rosenblum and Trachtenberg; and Sampsell-Willmann). Conversely, Anna Verona Dorris and university visual instruction divisions like the one at the UofA, are familiar to historians of education who focus on instructional media, but are absent from histories of art and visual culture (Butler; Druick; Good; Johnson). Bringing together these different case studies and bodies of literature offers an opportunity for an interdisciplinary inquiry that explores the ways that art and education are often intertwined.

The educational materials collected by museums and archives in Alberta as records of local (often rural) histories and cultures help decentre historical narratives that focus on well-known figures or locations. Whereas Hine and Dorris influenced educational practices in metropolitan and educational centres, and set some of the priorities of the Visual Instruction Movement, the materials of my third case study will provide examples of unique and singular practices that emerged in largely peripheral spaces, and that have received less attention from art history and history of education scholars. Yet such materials, along with Dorris's and Hine's initiatives, also formed part of a colonial educational system that relegated local, Indigenous, and immigrant cultures and knowledge to a peripheral position.

As historian of education Amy von Heyking has explained in relation to the teaching of history in Alberta, school curricula do not "represent some kind of public consensus about identity or citizenship… They are the reflection of dominant values of privileged groups who author them" (*Creating Citizens*, 5; see also Battiste; Smerdon). Yet, as von Heyking has also pointed out, Alberta's rural teachers also adapted the curriculum to serve local needs ("Implementing Progressive Education"; see also Alcorn; Coulter).

Bringing these three different cases together will enable me to consider the dynamics between different centres and peripheries (e.g. education and art, urban and rural, national and local), and to find traces of bilateral exchanges across and between them. In considering the traces of different cultures and forms of knowledge that educational materials hold, I ask: What role did the visual forms of teaching materials play in the pedagogical practices of colonial education systems? Conversely, did visual forms offer opportunities to challenge these practices? Can we find traces of alternative practices or ways of knowing, and what can we learn from them? In the sections below, I provide an overview of three scholarly contexts that inform my approach to these questions.

History of Education, Media Studies, and Material Culture

Media studies scholars and historians of education offer insights into how emerging technologies have shaped methods of teaching and learning in historical classrooms, as well as how pre-existing media and pedagogical conventions shape the uses of emerging instructional technologies (Acland and Wasson; Bak; Brown; Cain; Cuban; Dahlquist and Frykholm; Good; Orgeron and Gordon). Particularly relevant to my current project are studies by Cuban and Good (especially Good's "Making Do with Media") that address teachers' rejections of emerging technologies or commercially-supplied resources, and the unique practices that emerged as a result. I will explore selected examples of these unique practices, considering them in relation to both the artistic contexts of the time and the developing technological and pedagogical contexts addressed by scholars such as Cuban and Good.

Over the last two decades, historians of education have increasingly turned to visual and material sources to explore aspects of education history absent from textual sources, thereby generating a body of literature around visuality and materiality in the history of education (Grosvenor and Lawn; Grosvenor, Lawn and Rousmaniere; Depaepe and Henkens; Mietzner, Myers and Peim; Dussel and Priem; and Crutchley, Parker and Roberts). Cultural historians and scholars of material culture have contributed to this interdisciplinary scholarship, as seen in recent books such as Carter's *Object Lessons* (2018), Ramaswamy's *Terrestrial Lessons* (2017), and Moser's *Projecting Citizenship* (2019). By considering the social lives and agency of material objects (Appadurai; Brown; Daston; Hoskins; and Yonan), these scholars showed that educational objects can generate multiple (even competing and contradictory) experiences and interpretations.

Many such studies call attention to tensions between the potential for open interpretation that educational objects seem to offer and the highly regimented, ultimately disciplinary ways in which such learning occurs in practice (Bak; Dussel and Priem; Korda; Prochner; and Read). On the other hand, Moser has suggested that learners could practice a "disobedient gaze" to intervene in the explicit ideologies and disciplinary function of visual instruction materials. In my three case studies, I will draw on these approaches to consider traces of both the disciplinary and disobedient gazes prompted by visual instruction materials and methods. Close visual and material analysis will enable me to move beyond explicitly stated educational aims to explore the unstated, implied lessons imparted by non-textual instructional materials.

Debates emerging from childhood studies complicate these frameworks by questioning whether it is possible to account for the agency and experiences of children from previous eras, both because children typically do not leave written records behind and their circumstances often are determined by

adults (Bernstein; Brandow-Faller; Moruzi, Musgrove and Leahy; Rose; Sanchez-Eppler). Bernstein's work, which treats toys as scripts that children actively re-enact and revise, has been particularly influential in this area, and informs my approach to visual instruction, whereby I consider instructional materials as scripts for looking and learning that can play out in the classroom in various ways.

Across all of these studies of the media and materials of education, there is consistent attention to the imperialist and nationalist ideologies circulated through visual instruction, and to the forms of citizenship that teaching materials cultivate (Carter; Good; Moser; Ramaswamy; Ryan; Sengupta; Seth). These insights, informed by postcolonial approaches, are relevant to my case studies. Previous scholarship on Dorris, the history of education in Alberta, and on the UofA's Visual Instruction Division call attention to the role of school curricula and visual instruction in processes of acculturation and assimilation (Coulter; Druick; Good; Johnson; Smerdon; Von Heyking), and studies of Lewis Hine note that the photographs he took as part of his social science teaching were intended to foster specific attitudes toward American immigration (e.g., Rosenblum and Trachtenberg, 17).

My project will draw on and contribute to the various bodies of literature discussed above, yet differ from previous research as I engage with two fields that provide additional theoretical frameworks: art history and the scholarship of teaching and learning (SoTL).

Art History

Just as historians of education engage with visual materials, art historians have engaged with the history of education. Many studies in art history focus on art education (Bermingham; Dalton; Denis; Jorinc, Lehmann, and Ramakers; Power; Romans; Singerman; Soucy and Stankiewicz; see also Efland; Macdonald), while others concentrate on the visual culture of science and social science classrooms (Moser; Carter; O'Reilly; Stanworth). My project draws on these earlier studies but focuses on mutual influences across art and education (particularly education outside the art classroom), using art historical literature on 20th-century modern art to inform discussions of instructional tools. One model for this research is Barbara Maria Stafford's *Artful Science: Enlightenment Entertainment and the Eclipse of Visual Education* (1996), in which Stafford explores the oral-visual culture that shaped artistic, scientific and educational practices in the early modern period. My research draws on Stafford's interdisciplinary approach, while also insisting on the continued importance of visual education in the modern period.

The goal of the project is not to trace direct lines of influence from artists to teachers or vice versa, but to consider shared cognitive strategies across art and education in order to enrich our understanding of the materials that comprise both fields. For example, to consider how Hine's educational methods influenced a developing Modernist aesthetic, I will bring his work in education into conversation with scholarship on 20th-century photography. In relation to Dorris's work, I will ask how the aesthetics of materials she successfully promoted for classrooms—such as reproductions of historical paintings and specific pages from *National Geographic Magazine*—helped shape pedagogical methods. The diversity of handcrafted visual materials associated with my third case study will enable me to consider potential overlaps across the fine arts and the vernacular spaces of classrooms. In relation to Hanson's classroom posters, which recall avant-garde photomontages by 20th-century artists such as Hannah Höch and John Heartfield, I will consider what the extensive scholarship on Modernist photomontages can contribute to our understanding of the forms of learning that such posters cultivated (Ades, Butler and Herrmann; Biro; Evans; Kriebel; Lavin; Toussaint; Zervigón). With the exception of scholarship on Hine and sources on Modernist photomontage, the specific literature that I will draw on to contextualize educational materials within the history of art will depend on my findings over the course of the research process. My analysis of handmade teaching materials will also be informed by feminist literature in art history that seeks to recover and revalue

women's labour and artistic production (Bermingham; Broude and Garrard; Callen; Huneault; Huneault and Anderson; McTavish, *Defining the Modern Museum*; and Parker).

Diversity, Inclusion, and Decolonization: Lessons from the SoTL

Thus far, I have written broadly about teaching and learning as central concerns of my research. To help me engage with this concern in a more specific way, I will rely on 21st-century approaches to literacy discussed in the SoTL. Today's educators have abandoned the notion of a singular text-based literacy in favour of plural and multimodal literacies, and they are moving toward a "post-literacy" paradigm which calls attention to lived experiences of negotiating meaning that are not bound by written words or pages (Albers and Sanders; Cardinal; Huber, Dinham, and Chalk; Jewitt; Kergel; Lankshear and Knobel; Lenters; and Provenzo).

These developing conceptions of literacy are influenced by emerging technologies that alter how we engage with texts, as well as by the recognition that students with diverse experiences and backgrounds bring varied knowledge and ways of knowing into the classroom. The work of Indigenous scholars such as Marie Battiste and Trudy Cardinal who call attention to the cognitive imperialism of our colonial education systems and seek to decolonize education has been central to my thinking on this topic (Battiste; Cardinal; Cardinal and Fenichel; Goulet and Goulet; and Lessard, Caine, and Clandinin). For Cardinal, "literacy is about stories: stories we tell; stories we hear; and stories we come to live by, to retell, and relive again and again" (4). Cardinal explained that the methods of storytelling can help authorize or undermine the stories being told. In other words, "Educators must recognize the Eurocentric ideologies that have shaped educational curricula, and recognize different and legitimate ways of knowing and doing that are not currently part of the educational process" (Battiste, 115).

Discussions of 21st-century literacies provide a theoretical framework for considering how historical teaching methods and materials cultivated and privileged forms of knowledge and ways of knowing. Using this framework, I will examine how the materials and methods of visual instruction have informed dominant approaches to literacy and knowledge, and will work to uncover traces of alternative stories that visual materials might tell.

Methodology

My research method involves combining the theoretical frameworks described above with archival and collections research and close visual and material analysis. My first and second cases involve archival research at the New York Historical Society (Ethical Culture Fieldston School Records), the New York Public Library (Lewis Hine Papers), the Berkeley Historical Society (Records of the Berkeley Unified School District), and the SFSU Archives (San Francisco State Normal School Records). If travel to the United States is restricted due to COVID-19, I will work with archivists in New York and California to obtain scans of materials related to Hine and Dorris, and I will use travel funds to cover the costs. Although working from scans is not ideal for close visual analysis, this practical solution will enable me to move forward with the research.

My third case study involves the UofA Archives (Educational Media Services Division Fonds) and extensive collections research at sites across Alberta. All of these research sites can be reached by car, so ongoing travel restrictions due to COVID-19 should not be an issue for this part of the project. Using data from Lianne McTavish's SSHRC-funded Alberta Museums Project, I have identified 14 museums located in small towns or rural areas that hold materials related to schools or schoolteachers, such as the materials created by schoolteacher Blanche Hanson housed at the Camrose and District Centennial Museum (see List of References). In addition, the Glenbow Western Research Centre in Calgary, the Edmonton Public School Board Archives and Museum, the Provincial Archives of Alberta, the City of Wetaskiwin Archives, the Red Deer and District Archives, and the South Peace

Regional Archives hold records from school divisions, educational organizations, and teachers that will provide data for the project.

During the first year of the grant (August 2021–July 2022), I will focus on training and supervising two RAs. Beginning in August 2021, I will mentor one senior undergraduate student in using primary documents for historical research. Employing both online databases and the UofA's collection of 20th-century periodicals, the student will review historical periodicals on education (see List of References) and work with me to analyze the published discourse around visual instruction in the early 20th century. This will help contextualize my case studies within a shared educational field.

Beginning in January 2022, a PhD student will work with me to study the records of the UofA's Visual Instruction Division in order to collect information about how the Division functioned and the visual instruction materials they provided to schools. The PhD student will then visit additional archives and museums in Alberta to identify historical teaching materials for analysis (see List of References and Budget Justification).

The second year of the grant coincides with my first sabbatical (2022-23). Typically, a project with this many research sites would take additional time to complete. However, I will be able to devote the entire second year of the grant to research, dividing my time between this project and other research commitments. I will complete two trips to archives in New York and California to pursue the first two case studies on Lewis Hine and Anna Verona Dorris (if travel restrictions are not an issue), and I will return to sites across Alberta to perform a close analysis of the materials flagged by the PhD student. I will also take one trip through northern Alberta to view materials at research sites that will likely only require one visit due to the smaller size of their holdings related to schools and teachers.

Methods of analysis include both visual analysis, which depends on close engagement with materials, and contextual analysis, which involves learning as much as possible about the teacher who created the materials and the context in which the materials were used. For example, at archives in Alberta, I will review school inspectors' reports and historical curricula, both of which are accessible as part of the records of school boards (see List of References). As I suggest above in relation to Blanche Hanson's materials, one of my interests is in considering gaps or tensions between stated curricular objectives which form part of the context for the teaching materials and their actual physical form. My approach builds on the methods I developed in a SSHRC IDG-funded project on the 19th-century pedagogical practice of the object lesson. In that project, completed between 2017 and 2019, I travelled to archives, libraries, and museum collections across the UK and examined documents that described the theory of the object lesson alongside actual objects and materials used in the lessons, while paying attention to gaps between theory and practice.

In January 2023, the PhD student and I will begin working together to create an online exhibition that highlights historical teaching materials in Alberta while calling attention to changing curricula, to histories of women and of teachers in Alberta, and to ways that varied media and visual styles have shaped teaching practices. The exhibition will allow us to share our findings with the public, and especially with those communities where the visual materials originated. In addition, the exhibition has potential to be used as an open educational resource within Alberta's schools as a way of making the everyday histories of Alberta's teachers and students accessible and tangible to today's students. To let teachers know about this project, the PhD student and I will reach out to teachers through the Alberta Teachers' Association (ATA) by writing an article for the *ATA Magazine*, and by engaging teachers through social media posts that highlight our findings. (See the Knowledge Mobilization and Student Training sections of this application for more information.) This work will take us into the third year of the grant (2023-24), when I will present my research to art historians and historians of education at conferences and through publications in peer-reviewed, open-access journals. (See Knowledge Mobilization Plan.)

List of References

Archives, Museums, and Other Primary Sources

Archives

Alberta Education Fonds, Edmonton Public School Board Archives and Museum, Edmonton, Alberta

Alberta Teachers' Association Fonds, Provincial Archives of Alberta, Edmonton, Alberta

City of Wetaskiwin Archives, Wetaskiwin, Alberta

Educational Media Services Division Fonds, University of Alberta Archives, Edmonton, Alberta
(This includes the records of the U of A's Visual Instruction Division)

Ethical Culture Fieldston School Records, New York Historical Society Museum & Library, New York
City, New York

Lewis Hine Papers at the New York Public Library, New York City, New York

Records of the Berkeley Unified School District, Berkeley Historical Society, Berkeley, California

Red Deer and District Archives, Red Deer, Alberta

San Francisco State University Archives, J. Paul Leonard Library, San Francisco, California

South Peace Regional Archives, Grande Prairie, Alberta

Southern Alberta School Records, Glenbow Western Research Centre, Calgary, Alberta

Museums

Camrose and District Centennial Museum, Camrose, Alberta

Caroline Wheels of Time Museum, Caroline, Alberta

Crowsnest Museum, Coleman, Alberta

DeBolt and District Pioneer Museum, DeBolt, Alberta

East Coulee School Museum, East Coulee, Alberta

Fort Assiniboine Museum, Fort Assiniboine, Alberta

Fort Saskatchewan Heritage Precinct, Fort Saskatchewan, Alberta

Grande Prairie Museum, Grande Prairie, Alberta

High Prairie and District Museum, High Prairie, Alberta

Museum of the Highwood, High River, Alberta

Onoway Museum, Onoway, Alberta

Stony Plain and Parkland Pioneer Museum, Stony Plain, Alberta

Strathcona County Museum, Sherwood Park, Alberta

Wabamun and District Museum, Wabamun, Alberta

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Hine, Lewis W. "The School Camera." *The Elementary School Teacher* 6, no. 7 (March 1906): 343–347.

Hine, Lewis W. "The School in the Park." *Outlook* (July 28, 1906): 712–719.

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Knowledge Mobilization Plan

I have developed a distinct plan to engage with each of the three audiences for this project.

1) Academic audience. To reach a scholarly audience, I will present at conferences that address two disciplinary areas: the Canadian History of Education Association in October 2023 and the College Art Association in February 2024. I will also submit articles to leading peer-reviewed, open-access journals across these two fields, specifically *Panorama* (Journal of the Association of Historians of American Art) and *Historical Studies in Education*. The PhD student will present our research on visual instruction in Alberta at the Universities Art Association of Canada conference in October 2023, and the undergraduate student will present at the UofA's Festival of Undergraduate Research and Creative Activities in March 2022.
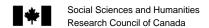
This research will contribute to an ongoing research program that examines exchanges between art and education. In the third year of the grant, I will write a prospectus for a book that links this research with my earlier work on 19th-century art and education. I plan to send the proposal to an editor at McGill-Queen's University Press who has expressed interest in the project.

2) Community stakeholders. Sharing this research with local communities is particularly important for the research undertaken in Alberta, where the teaching materials housed in small museums across the province were created by local individuals who are not well-known in the historical record. Many of the materials were donated by teachers' or pupils' descendants who continue to reside in the area. To address this audience, the PhD student and I will create an online exhibition using the open source web-publishing platform Omeka, which will be hosted by the UofA Library for at least five years (see the Research Team, Previous Output and Student Training section for more information). As part of the process, we will share our exhibition plans with staff and volunteers at our research sites in Alberta and solicit feedback. Our exhibition plans will also provide a template for smaller-scale displays that could be created at individual research sites to highlight the items that will be featured in the online exhibition.

Additionally, the PhD student will select excerpts from the exhibition (e.g. a photograph of an object with one or two lines of text) to share in social media posts. We will ask staff at our research sites to share these posts through social media outlets. These posts will generate interest in the exhibition and provide an opportunity for people to engage with the research in informal ways.

As part of our data management plan, the PhD student will produce reports summarizing our findings for each research site. These reports, along with printouts of the exhibition's texts, will be circulated to each site so that our work remains accessible to future researchers.

3) Teachers. To mobilize knowledge for teachers, I will provide individual schools in Alberta with information about our online exhibition and invite teachers to use it as a means of engaging with local histories. This will require finding and communicating with relevant contacts at Alberta schools or school boards in order to let them know about the possibilities of using the exhibition as an educational resource. The PhD student and I will also reach teachers through the Alberta Teachers' Association (ATA), by writing an article for *ATA Magazine* to prompt reflection on past and present visual instruction practices and make readers aware of the exhibition. Additionally, and related to our outreach to the general public, we will ask the ATA to share our posts about selected objects through their social media.

Family name, Given name
Korda, Andrea

Expected Outcomes

Elaborate on the potential benefits and/or outcomes of your proposed research and/or related activities.

Scholarly Benefits

Indicate and rank up to 3 scholarly benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Enhanced research methods	
2	Knowledge creation/intellectual outcomes	
3	Student training/skill development	

Social Benefits

Indicate and rank up to 3 social benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Cultural outcomes	
2	Enriched public discourse	
3	Enhanced professional practice	

Audiences

Indicate and rank up to 5 potential target audiences relevant to your proposal.

Rank	Audience	If "Other", specify
1	Academic sector/peers, including scholarly associations	
2	General public	
3	Professional and/or scholarly associations	
4	Students	
5		

Application WEB

PROTECTED B WHEN COMPLETED

Canadä

Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Family name, Given name

Korda, Andrea

Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed research and/or other partnership activities.

SCHOLARLY BENEFITS:
This project is expected to enhance research methods by advancing an interdisciplinary approach that brings together the fields of art history and the history of education. This approach will enrich our understanding of early 20th-century artistic and educational practices, while bringing fresh insights to the question of how images and objects shape our ways of seeing and understanding the world. This question has been central to a range of disciplines, including art history, education, media studies, material culture studies, visual studies, and cultural history.

I will train, supervise and mentor one undergraduate student and one PhD student over the course of this project. The undergraduate student will develop advanced research skills by working with me to review selected historical periodicals and synthesize findings. The PhD student will gain experience in archival and collections research, project management, and knowledge mobilization. This experience will be attained by conducting original research in archives and museums, producing research reports, liaising with staff and volunteers at 21 different research sites, curating an exhibition, and creating social media content. In addition, the PhD student will develop expertise in using the open source web-publishing platform Omeka. To contribute to the students' scholarly training and professional development, they will each present the research at one conference.

SOCIAL BENEFITS:
Two of the areas identified by SSHRC as emerging global challenges, "Working in the Digital Economy" and "The Arts Transformed," highlight the potential for emerging technologies to transform work, learning, perception, and expression. To address these challenges, I will consider how teachers and students navigated changing technological environments in the past, and examine aesthetic and pedagogical possibilities that emerged in response.

As a result of knowledge mobilization activities targeting the general public and teachers (through the Alberta Teachers' Association), this project has great potential to enrich public discourse by sharpening critical awareness of how visual materials and emerging media (of both the past and the present) can influence learning and literacies, as well as of the role visuals and various media can play in processes of both colonization and decolonization. With the online exhibition, which can be used by teachers as an open educational resource, this enriched public discourse also has potential to reach students in their classrooms.

In addition, examining local, understudied materials housed in small museums and archives around Alberta aligns with the SSHRC challenge area "Erosion of Culture and History." As the SSHRC website explains: "a rich and diverse appreciation of history and culture helps us understand where we are and how we got here." This research and its public outreach through an online exhibition and social media will provide ways to interest the general public, as well as teachers and their students, in local histories and cultures, and in the role of diverse communities within these histories, while prompting reflection on the legacies of early 20th-century pedagogical and artistic practices.

Personal information will be stored in the Personal Information Bank for the appropriate program.

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PROTECTED B WHEN COMPLETED

Application WEB

Canada

Research Team, Previous Output and Student Training

Research Team

As principal investigator, I plan to begin work on this project in August of 2021 so that I can devote much of the summer to finishing up existing projects. (Especially projects that were put on hold in Summer 2020 due to COVID-19.) During the first year of the grant, I will spend the majority of my research time (at least 60%) training and supervising students in their tasks, and I will not be engaged in my own research activities relating to the project. In the second year of the grant, I will be on sabbatical, and I will devote at least 50% of my total time to the project. In the third year of the grant, I will devote at least 50% of my research time to the project.

There are no co-applicants or collaborators on the project. One PhD student and one undergraduate student will be hired as research assistants. See section below on Student Training.

Previous Output

This project builds on the expertise and methods I developed during a SSHRC IDG project on 19th-century British object lessons, which made use of museum and library collections in the UK and resulted in two peer-reviewed journal articles, one book chapter, seven conference presentations, and two public exhibitions. It also builds on my interest and expertise in culturally- and historically-specific viewing practices—what historians of art and visual culture call "visuality." My previous work on Victorian visuality resulted in a book on Victorian illustrated newspapers (*Printing and Painting the News in Victorian London*, 2015), and articles on Victorian advertising and picture books. Two articles are particularly relevant to the current project: in an article published in *Word & Image* in 2016, I argued that Walter Crane sought to impart lessons in visual literacy to young readers through the unique artistic style of his picture books; in an article forthcoming in a special issue on "Victorian Visions" edited by Kate Flint in the open access journal *Victorian Network*, I examine approaches to observation that were cultivated through Victorian school books and curricula.

The two exhibitions that resulted from my SSHRC IDG project—at the British Schools Museum in Hitchin, UK (slated for Spring 2021) and the Camrose and District Centennial Museum (March to September 2019)—demonstrate my ability to collaborate with community-based museums to produce public exhibitions that can engage audiences outside the academic community. The work that I did in Camrose also provided the starting point and direction for the current project, and I am now well-placed to shift my attention from 19th-century Britain to early 20th-century North America.

My previous work with research assistants (RAs) demonstrates my ability to successfully train and supervise both graduate and undergraduate students. Since beginning my full-time position as an Assistant Professor at the University of Alberta in July 2016, I have supervised eight different RAs (six undergrads; two PhDs). Notable outcomes include: public displays at the Camrose and District Centennial Museum created by RA Brandi Goddard, PhD student in Art and Design; a co-authored chapter with RA Camryn Gau (undergraduate at the Augustana Campus) titled "School Pictures and Artful Teaching" for a forthcoming volume edited by Dr. Christina Smylitopoulos, which combines my research on the 19th-century Art for Schools Association with Camryn's research on the early 20th-century Alberta Teachers' Association; and a solo-authored editorial by RA Ehren Loos (undergraduate at the Augustana Campus) titled "Teaching of Gender Roles Evolving" for the *Camrose Canadian* on the collection of school books at the Camrose and District Centennial Museum.

I am gaining valuable experience with online exhibitions through my current work creating an online exhibition of photography for the UofA's Bruce Peel Special Collections with co-curator Heather Caverhill. This exhibition is intended as an open educational resource (OER) for my course in the history of photography, and is funded by a UofA OER Award. I am using the Omeka platform,

supervising a student who is responsible for the exhibition's metadata, and benefiting from the resources and expertise provided by the UofA Library. I will draw on this experience for the online exhibition that is part of the knowledge mobilization plan for the current project.

Student Training

 PhD Student: The PhD student will work for 12 hours/week for 24 months, from January 2022 to the end of December 2023. A PhD student is the best fit for this position due to the long-term nature of this work (pursued over the course of 2 years) and the significant responsibility that it entails. During the first year, the PhD student will begin by working locally, beginning with the archives of the UofA. Since I will not be teaching during January 2022 (due to Augustana's 3-week January term, during which I do not teach), I will be able to dedicate most of the month to training the student in archival research by working alongside them and providing support and immediate feedback. During the spring and summer of 2022, the student will travel to additional archives and museums around the province, including the Glenbow Library and Archive Western Research Centre at the University of Calgary, and 12 sites in other cities, towns, and rural areas. In the Fall of 2022, the student will concentrate on the holdings of the Edmonton Public School Board Archives and Museum, and the Provincial Archives. The student will record findings by entering materials as items in Zotero, and including photographs and notes. They will also assist in writing research reports to deposit at our research sites. Through this work, the student will build relationships with staff and volunteers at our research sites and therefore be well-positioned to help plan and engage in knowledge mobilization for the project.

 In the PhD student's second year of employment (Jan-Dec 2023), they will shift from working on data collection to managing knowledge mobilization. Consulting with our various research sites regarding our plans for communicating our findings will be part of this process. During Summer 2023, the student will learn how to use the web publishing platform Omeka and we will work together to plan an exhibition that highlights selected visual materials from each of our research sites. The student will create the exhibition during Fall 2023, and also work with me to promote the exhibition by choosing excerpts from the exhibition for social media posts that can be shared by our research sites and by the ATA in order to address both teachers and the general public (see section on Knowledge Mobilization). These activities will contribute to the student's academic training and credentials. To provide further opportunities for professionalization, the student will present at the Universities Art Association of Canada conference in October 2023 and will collaborate with me on an article for *ATA Magazine* in order to communicate about our project with teachers in Alberta.

 Training will consist of a webinar on archival research provided by the UofA's International Institute for Qualitative Methodology, a workshop on the Zotero data management system (provided by UofA Library), and a workshop in digital photography (provided by the UofA's Digital Scholarship Centre). During the second year of the grant, the UofA Library's Information Technology Services will provide training and support in the web publishing platform Omeka. (They are currently developing a workshop to train faculty and graduate students in Omeka, which will be ready by 2023). I will provide much of the training on-site at archives and museums since this type of work requires hands-on experience. I also will provide mentorship and ongoing supervision throughout the process.

 Undergraduate Student: During the first year of the grant I will train and mentor an undergraduate student, who will perform original historical research by engaging with primary sources. Working for 6 hours per week for 8 months (mid-August 2021 to mid-April 2022), the student will review selected early 20th-century educational periodicals, identify articles related to visual instruction, and synthesize findings in a research report that provides a portrait of the published discourse around visual instruction in the early 20th century. This work can be performed using resources provided by

the UofA Library (i.e., online databases and periodicals held in storage) and research skills introduced to students in undergraduate humanities courses.

The student will be trained prior to the start of the academic year so that I can devote at least 10 hours over the course of 2 weeks to training the student on the electronic databases required for the project, and provide intensive instruction in historical research to ensure the student will be successful. Supervision will continue throughout the year via weekly meetings. The student will receive training in Zotero from UofA librarians, and will take a webinar on archival research provided by the UofA's International Institute for Qualitative Methodology. Toward the end of the year, the student will make a presentation at the Festival of Undergraduate Research and Creative Activities, which is organized through the UofA's Undergraduate Research Initiative.

Timeline for Tasks and Training

	PI	**Graduate RA**	**Undergraduate RA**
Year 1 Aug 2021 to June 2022	*Train Ugrad RA (Aug) *Train Grad RA (Jan) *Supervise 2 RAs	*Training (Jan) *Research at UofA Archives (Winter) *Archival & collections research around Alberta (Summer)	*Training (Aug) *Periodical research (Sept-April) *Present at UoA's FURCA (March)
Year 2 July 2022 to June 2023	*On Sabbatical* *Archival & collections research around Alberta (Summer and Fall) *Supervise Grad RA (including working alongside RA on collections research, knowledge mobilization plans, and providing mentorship in curating) *Research trip to California (Fall) *Research trip to NY (Winter)	*Archival research around Alberta (Summer) *Archival and collections research in Edmonton (Fall) *Analysis and consultations for knowledge mobilization (Winter) *Mentorship in curating, and training in Omeka for online exhibition (Summer) *Begin producing in-person or online exhibition (Summer)	
Year 3 July 2023 to June 2024	*Supervise Grad RA *Present at CHEA conference (Oct) *Present at CAA (Feb) *Complete and submit article to *ATA Magazine* *Notify schools and/or school boards about the online exhibition *Complete and submit article to *Panorama* *Complete and submit article to *Historical Studies in Education* *Send book prospectus to McGill-Queen's University Press	*Produce online exhibition (Summer/Fall) *Create series of social media posts *Collaborate on article for *ATA Magazine* *Present at UAAC conference (Fall)	

Family name, Given name
Korda, Andrea

Funds Requested from SSHRC

For each budget year, estimate as accurately as possible the research costs that you are asking SSHRC to fund through a grant. For each Personnel costs category, enter the number of individuals to be hired and specify the total amount required. For each of the other categories, enter the total amount required.

Personnel costs	Year 1 No.	Year 1 Amount	Year 2 No.	Year 2 Amount	Year 3 No.	Year 3 Amount	Year 4 No.	Year 4 Amount	Year 5 No.	Year 5 Amount
Student salaries and benefits/Stipends										
Undergraduate	1	3,600	0	0	0	0	0	0	0	0
Masters										
Doctorate	1	13,000	1	26,000	1	13,000	0	0	0	0
Non-student salaries and benefits/Stipends										
Postdoctoral										
Other										

Travel and subsistence costs	Year 1	Year 2	Year 3	Year 4	Year 5
Applicant/Team member(s)					
Canadian travel	0	4,720	1,600	0	0
Foreign travel	0	6,390	2,000	0	0
Students					
Canadian travel	0	2,340	1,500	0	0
Foreign travel					
Other expenses					
Professional/Technical services					
Supplies					
Non-disposable equipment					
Computer hardware	500	0	0	0	0
Other					
Other expenses (specify)					
Image Rights and Reproductions	0	0	600	0	0
Zotero Reference Mgmt Software	160	160	160	0	0
Total	17,260	39,610	18,860	0	0

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Budget Justification

Undergraduate RA Salary. The undergraduate RA will examine historical educational periodicals accessible online and through the UofA Library to provide further context for the three case studies. This salary will provide training for one student in advanced research skills. **Cost:** 6 hours/week for 30 weeks at $20/hour (including benefits, in accordance with the UofA's collective agreement)

PhD RA Salary. The PhD student will gain experience in research, project management, and knowledge mobilization by: (a) performing archival and collections research at 16 sites in Alberta to identify relevant material, thereby reducing the amount of time that I will need to spend at research sites; (b) completing research reports for each site as part of data management and knowledge mobilization plans; (c) consulting with staff at research sites about knowledge mobilization plans; (d) creating an online exhibition/open educational resource using Omeka; (e) creating social media posts based on research; (f) presenting research at the Universities Art Association of Canada conference; and (g) collaborating on an article for *ATA Magazine*. **Cost:** 12 hours/week for 24 months, at $2,163/month (in accordance with the Graduate Student Assistantship Collective Agreement)

PhD RA Travel for Research Purposes. The RA will take seven day trips to survey the holdings of research sites near Edmonton (Stony Plain, Sherwood Park, Camrose, Wetaskiwin, Fort Saskatchewan, Onoway, and Wabamun) and one 8-day trip to visit Calgary and other sites south of Edmonton (Red Deer, Caroline, High River, Coleman, and East Coulee). Based on online databases and communication with staff at these sites, I have identified historical teaching materials at each site; however, determining which sites hold relevant visual materials requires on-site engagement with collections. The RA will perform this initial work of identifying items for further analysis, thereby reducing my travel time and expenses. This travel also will enable the RA to make connections with staff and volunteers at research sites. **Cost:** 7 days of car rentals at $40/day for day trips ($280; insurance will be provided by a UofA credit card); 8-day car rental for travel to sites south of Edmonton, $250 (insurance covered by UofA credit card); hotel accommodation for 7 nights at $140/night (based on rate at Best Western Calgary; $980); $60 per diem for 8 days ($480); $350 for gas.

PI Travel for Research Purposes. To complete the research for my two American case studies, I will take research trips to California (Berkeley and San Francisco) and New York City. Two weeks are required in California due to the limited hours of the Berkeley Historical Society, which is run by volunteers, and I will spend 10 days in NYC. Within Alberta, I will travel to research sites to analyze materials flagged by the RA. The final plans for these trips will depend on the RA's findings, but I am estimating two 1-day trips per site for locations less than 100 km from Edmonton, and a 10-day trip to sites further south of Edmonton. I will also take a 5-day trip to sites north of Edmonton (Fort Assiniboine, High Prairie, DeBolt, and Grande Prairie). Since each of these northern locations holds a small amount of material that is potentially relevant for the project, I will travel to these sites myself instead of sending an RA to review the materials first.

    Costs for travel in Canada. 1,540 km for 14 1-day trips to sites around Edmonton, at $.50/km ($770); 1,500 km for travel to sites south of Edmonton at $.50/km ($750); hotel accommodation for 9 nights in Calgary and surrounding area, at $140/night (based on rate at Best Western Calgary; $1,260); $60 per diem for 10-day trip to southern research sites ($600); 1,220 km for travel to sites north of Edmonton at $.50/km ($610); 2 nights at Days Inn in High Prairie at $120/night ($240); 2 nights at Quality Inn in Grande Prairie at $145/night ($190); $60 per diem for 5-day trip to northern research sites ($300).

Costs for travel in USA. Air travel to San Francisco ($450); accommodations for 13 nights in Berkeley at $150/night ($1,950); air travel to New York ($600); accommodations for 9 nights in New York City at $150/night ($1,350); $60 USD/$80 CAD per diem for 24 days of travel ($1,920); ground transportation for both trips ($120).

PhD RA Travel for Knowledge Mobilization Purposes. To share our research with art historians in Canada and provide opportunities for professionalization, the PhD student will present at the UAAC conference in October 2023. I will travel to the conference to provide support and mentorship, but my travel costs will be covered by my professional expense account.

    Costs for travel in Canada. Conference registration for graduate student ($100); air travel to domestic city ($500); accommodations for 4 nights at $150/night ($600); ground transportation to/from airport ($60); $60 per diem for 4 days ($240).

PI Travel for Knowledge Mobilization Purposes. I will share this research with an international community of art historians at the CAA conference in Chicago in February 2024. In addition, I will share my work with historians of education by presenting at the Canadian History of Education Association Conference in October 2023.

    Costs for travel in Canada. Conference registration ($200); air travel ($500); accommodations for 4 nights at $150/night ($600); ground transportation ($60); $60 per diem for 4 days ($260).

    Costs for travel in USA. Conference registration ($300 USD/$400 CAD); air travel to Chicago ($600); accommodations for 4 nights in Chicago at $150/night ($600); per diem of $60 USD/$80 CAD for 4 days of travel ($320); ground transportation ($80).

Other Expenses.
- Laptop for PhD student to use at research sites: The student will likely have their own laptop, but a secure laptop that will be dedicated solely to the project is necessary due to the magnitude of the data, which will consist of hundreds and possibly thousands of high-resolution photographs. $500 for Chromebook.
- Cost for reproducing images in publications, estimated at $600.
- Unlimited storage for Zotero reference management software, $120 USD/$160 CAD per year for 3 years.
- Camera for taking pictures at research sites: Short-term equipment loan from the UofA's Digital Scholarship Centre (no cost).

Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Family name, Given name

Korda, Andrea

Funds from Other Sources

You must include all other sources of funding for the proposed research. Indicate whether these funds have been confirmed or not.

Full organization name Contribution type	Confirmed	Year 1 Year 5	Year 2	Year 3	Year 4
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
	☐				
Total funds from other sources		0	0	0	0
		0			

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Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Family name, Given name
Korda, Andrea

Suggested Reviewers

List Canadian or foreign specialists whom SSHRC may ask to assess your proposal.
List keywords that best describe the assessor's areas of research expertise. Please refer to the Suggested Assessors section of the detailed instructions for more information on conflicts of interest.

Family name	Given name	Initials	Title
Good	Katie Day		Dr.

Org. code	Full organization name	Keywords
	Miami University	media; instructional teachnology; education

Department/Division name
Department of Media, Journalism & Film

Address 120 Williams Hall
350 S. Oak St.

	Country code	Area code	Number	Extension	City/Municipality	Prov./State	Postal/Zip code
					Oxford	OH	45056

Telephone number 001 513 529-3521

Country UNITED STATES

Fax number

E-mail goodkd@miamioh.edu

Family name	Given name	Initials	Title
Stafford	Barbara		Professor

Org. code	Full organization name	Keywords
	University of Chicago	visual culture; history of science; visual education

Department/Division name
Department of Art History

Address 166 Cochrane Woods Art Center
5540 South Greenwood Avenue

	Country code	Area code	Number	Extension	City/Municipality	Prov./State	Postal/Zip code
					Chicago	IL	60637

Telephone number 001 773 702-0278

Country UNITED STATES

Fax number

E-mail bms6@uchicago.edu

Family name	Given name	Initials	Title
Stanworth	Karen		Professor

Org. code	Full organization name	Keywords
	York University	visual culture; museum pedagogy; 19th-century Canada

Department/Division name
Faculty of Education

Address Winters College
4700 Keele Street

	Country code	Area code	Number	Extension	City/Municipality	Prov./State	Postal/Zip code
					Toronto	ON	M3J1P3

Telephone number 001 416 736-2100 30734

Country CANADA

Fax number

E-mail kstanworth@edu.yorku.ca

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Internal use	CID (if known)
633169	161017

Identification

Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.

Name

Family name	Given name	Initials
Korda	Andrea	L

Citizenship - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.

Citizenship status	● Canadian	○ Permanent resident since (yyyy/mm/dd)	○ Other (country)	Have you applied for permanent residency? ○ Yes ○ No

Statistical and Administrative Information

Permanent postal code in Canada (i.e. K2P1G4)	Correspondence language	Previous contact with SSHRC? (i.e. applicant, assessor, etc.)
T6C1S6	● English ○ French	● Yes ○ No

Full name used during previous contact, if different from above

Contact Information

The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.

Primary telephone number	Secondary telephone number
Country code / Area code / Number / Extension	Country code / Area code / Number / Extension
780 680-2044	
Primary fax number	Secondary fax number
Country code / Area code / Number / Extension	Country code / Area code / Number / Extension

Primary E-mail	korda@ualberta.ca
Secondary E-mail	

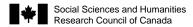**Identification**   **PROTECTED B WHEN COMPLETED**   Canada

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Family name, Given name

Korda, Andrea

Current Address

Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address.

Address

City/Municipality | Prov. / State | Postal/Zip code

Country

Correspondence Address

Complete this section if you wish your correspondence to be sent to an address other than your current address.

Address
8730 92a Ave

City/Municipality
Edmonton | Prov. / State | Postal/Zip code

 | AB | T6C1S6

Country CANADA

Temporary Address

If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.

Address

City/Municipality | Prov./ State |

Country

Permanent Address in CANADA

Address
8730 92a Ave.

City/Municipality
Edmonton | Prov./ State | Postal/Zip code

 | AB | T6C1S6

Country CANADA

Start date (yyyy/mm/dd)	End date (yyyy/mm/dd)	Temporary telephone/fax number
		Country code Area code Number Extension

Temporary E-mail

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Address

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Family name, Given name

Korda, Andrea

Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

Rank	Code	Area
1	100	Arts and culture
2	140	Education
3	280	Literacy

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

From			To		
Year	BC	AD	**Year**	BC	AD
1800	○	◉	1900	○	◉
1900	○	◉	1950	○	◉

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Region
1	3000	Europe
2	1000	North America
3	1130	Western Canada

Countries

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Countries	Prov./State
1	3225	UNITED KINGDOM	
2	1200	UNITED STATES	
3	1100	CANADA	AB
4	3222	SCOTLAND	
5			

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Research Expertise (optional)   **PROTECTED B WHEN COMPLETED**

Canada

Curriculum Vitae

Family name, Given name
Korda, Andrea

Language Proficiency

	Read	Write	Speak	Comprehend aurally	Other languages
English	X	X	X	X	
French	X	☐	X	X	

Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

Current position	Start date (yyyy/mm)
Associate Professor	2020/7

Org. code	Full organization name
1480111	University of Alberta

Department/Division name

Augustana Faculty

Position type	● Tenured	○ Non-tenure	Employment status	● Full-time	○ Part-time
	○ Tenure-track	○ Non-academic		○ Non-salaried	○ Leave of absence

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Assistant Professor	2016/7	2020/07

Org. code	Full organization name
1480111	University of Alberta

Department/Division name

Augustana Faculty

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer	2014/9	2016/4

Org. code	Full organization name
1480111	University of Alberta

Department/division name

Augustana Faculty

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Instructor	2011/9	2016/4

Org. code	Full organization name
1480411	University of Lethbridge

Department/Division name

Art

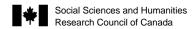Personal information will be stored in the Personal Information Bank for the appropriate program.

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Family name, Given name
Korda, Andrea

Work Experience (cont'd)

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer	2011/9	2014/4

Org. code	Full organization name
1480002	Grant MacEwan University

Department/Division name
Fine Arts

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer	2011/1	2011/4

Org. code	Full organization name
1480411	University of Lethbridge

Department/Division name
Art

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer	2010/10	2013/4

Org. code	Full organization name
1480111	University of Alberta

Department/Division name
Art and Design

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Visiting Scholar	2009/9	2009/11

Org. code	Full organization name
9929101	Yale University

Department/Division name
Yale Center for British Art

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Teaching Assistant	2006/9	2008/6

Org. code	Full organization name
9983106	University of California, Santa Barbara

Department/Division name
History of Art and Architecture

Web CV

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Family name, Given name
Korda, Andrea

Work Experience (cont'd)

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Development Officer	2005/9	2006/5

Org. code	Full organization name
9953010	Smithsonian Institution

Department/Division name
Development Office

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

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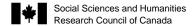**PROTECTED B WHEN COMPLETED**

Canada

Family name, Given name

Korda, Andrea

Academic Background

List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date.

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Doctorate		2006/09		2010/12

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
50804	Art History	◉ Yes ◯ No

Org. code	Organization
9983106	University of California, Santa Barbara

Country UNITED STATES

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's		2003/01		2005/04

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
50804	Art History	◯ Yes ◉ No

Org. code	Organization
1240911	Concordia University

Country CANADA

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Hon.		1997/09		2002/04

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
50804	Art History	◯ Yes ◉ No

Org. code	Organization
1350811	Queen's University

Country CANADA

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
		◯ Yes ◯ No

Org. code	Organization

Country

Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)

Disc. code	Discipline	Did SSHRC support enable you to get this degree?
		◯ Yes ◯ No

Org. code	Organization

Country

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Family name, Given name
Korda, Andrea

Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

Category	Name	Source or Country	Duration (Months)	Value / Year awarded
Academic Prize	Early Achievement of Excellence in Teaching Award	University CANADA	12	$0 2018
Fellowship	Dissertation Proposal Development Fellowship	UNITED STATES	6	$5,000 2009
Fellowship	History of Art & Architecture Graduate Fellowship	University UNITED STATES	24	$34,000 2006
Fellowship	SSHRC Doctoral Fellowship	Federal Government CANADA	48	$80,000 2006
Graduate Scholarship	Entrance Scholarship	University CANADA	12	$1,000 2003
Academic Prize	Hydro-Québec Graduate Award	University CANADA	12	$5,000 2003

Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

Keywords

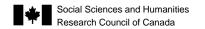List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

19th-Century Art; Victorian Visual and Material Culture; History of Illustration; History of Education; Illustrated News; Children's Picture Books

Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

Rank	Code	Discipline	If Other, specify
1	50804	Art History	
2	51038	History of Education	
3	61614	Material Culture	
4	52100	Literature, English	
5	50816	Visual Arts	

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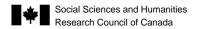**PROTECTED B WHEN COMPLETED**

Canada

Family name, Given name
Korda, Andrea

Funded Research

List up to 8 grants or contracts you have received from SSHRC or other sources. List them in reverse chronological order, based on the year awarded. If you are not the applicant (principal investigator), specify that persons' name.

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	Killam Research Fund, University of Alberta	2020	$15,411

Role		Completion status ☐ Complete
Applicant		

Project title	Christopher Dresser, Talwin Morris, and the Visual Culture of Teaching and Learning in Fin-de-Siecle Britain

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	President's Grant for the Creative and Performing Arts, University of Alberta	2020	$7,000

Role		Completion status ☐ Complete
Applicant		

Project title	Object Lessons: An Exhibition at the British Schools Museum, Hitchin

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	President's Grant for the Creative and Performing Arts, University of Alberta	2019	$7,616

Role		Completion status ☒ Complete
Applicant		

Project title	Art History of the Picture Book

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	OER Award, Centre for Teaching and Learning, University of Alberta	2019	$7,000

Role		Completion status ☐ Complete
Applicant		

Project title	Photographies at Bruce Peel Special Collections

Applicant's family name	Applicant's given name	Initials

Web CV

PROTECTED B WHEN COMPLETED

Canada

Family name, Given name
Korda, Andrea

Funded Research (cont'd)

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
3010325	Social Sciences and Humanities Research Council of Canada	2017	$55,168

Role		Completion status
Applicant		[X] Complete

Project title Looking and Learning in the Age of New Media, 1830-1914

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	Killam Research Fund, University of Alberta	2016	$7,000

Role		Completion status
Applicant		[X] Complete

Project title Illustrated Books and Visual Literacy, 1870-1914

Applicant's family name	Applicant's given name	Initials

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
1	Social Science Research Council	2009	$5,000

Role		Completion status
Applicant		[X] Complete

Project title The Graphic and Social Realism: Print Culture and Painting in Victorian London

Applicant's family name	Applicant's given name	Initials
Korda	Andrea	L

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN$)
3010325	Social Sciences and Humanities Research Council of Canada	2006	$80,000

Role		Completion status
Applicant		[X] Complete

Project title Just Press the Button: Personal Photographs and the Culture of Popular Photography

Applicant's family name	Applicant's given name	Initials
Korda	Andrea	L

Personal information will be stored in the Personal Information Bank for the appropriate program.

Web CV

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Research Contributions Over the Last Six Years (2014–2020)

All contributions are single-authored unless otherwise noted

Refereed Contributions

Books

1. **Printing and Painting the News in Victorian London: The Graphic and Social Realism, 1869–1891*. Burlington, VT: Ashgate, 2015. 218 pages.

Articles in Refereed Scholarly Journals

2. "Thinking with Pictures: Memory, Imagination, and Colour Illustration in Victorian Teaching and Learning." *Paedagogica Historica* 56, no. 3 (2020): 269–292. doi: 10.1080/00309230.2018.1550520
3. *"Object Lessons in Victorian Education: Text, Object, Image." *Journal of Victorian Culture* 25, no. 2 (April 2020): 200–222. doi: 10.1093/jvcult/vcz064
4. "Learning from 'Good Pictures': Walter Crane's Picture Books and Visual Literacy." *Word & Image* 32, no. 4 (2016): 327–339.

Refereed Book Chapters

5. "'Mere Dead Copies'? Frank Holl's *Newgate* and the Lives of Painted Replicas." *Nineteenth-Century British Artists' Autograph Replicas: Auras, Aesthetics and Economics*, ed. by Julie Codell. New York, NY: Routledge, 2020; pp. 38–51.
6. "Cultivating Aesthetic Ways of Looking: Walter Crane, *Flora's Feast*, and the Possibilities of Children's Literature." *Childhood by Design: Toys and the Material Culture of Childhood, 1700–present*, ed. by Megan Brandow-Faller. New York, NY: Bloomsbury Academic Press, 2018; pp. 113–131.

Non-Refereed Contributions

Conference Papers, with Refereed Abstracts

Since July 2016, when I began my tenure-track position at the UofA, I have presented 13 papers at the annual conferences of the following associations: RSVP (2016); UAAC (2016, 2017, 2018); INCS (2017); VSAWC (2017, 2018, 2019); NAVSA (2017, 2018, 2019); and CAA (2018, 2019).

Invited Lectures

1. "Photographies." Bruce Peel Special Collections Workshop Series, University of Alberta. January and February 2020. (Delivered three times to registered participants.)
2. *"School Pictures and Victorian Pedagogies: A Historical Framework for Considering the Practices of Art Collections." Nexus for Innovation: Extended Practices of Art Collections, College of Arts, University of Guelph, Ontario. June 2019.
3. "Excavating Victorian Media: The *Illustrated London News* and the Challenge to Painting." Art NOW Lecture Series, University of Lethbridge. April 2015.

Book Reviews

4. *Pictures-within-Pictures in Nineteenth-Century Britain*, by Catherine Roach. *caa.reviews* (January 17, 2018), http://dx.doi.org/10.3202/caa.reviews.2018.7.
5. *Realism in the Age of Impressionism: Painting and the Politics of Time*, by Marnin Young. *RACAR: Revue d'art canadienne/Canadian Art Review* 41, no. 2 (2016): 131–134.

Forthcoming Contributions

Article in Refereed Scholarly Journal
1. *"Looking and Learning in the Victorian Classroom," *Victorian Network*, special issue on "Victorian Vision," ed. by Kate Flint. In press.

Book Chapter (Invited)
2. *With Camryn Gau. "School Pictures and Artful Teaching from Nineteenth-Century Britain to Twentieth-Century Canada." *Nexus for Innovation: Extended Practices of Art Collections*, ed. by Christina Smylitopoulos. In press. (80% contribution)

Book Review
3. *Playing with the Book: Victorian Movable Picture Books and the Child Reader*, by Hannah Field and *Gaming Empire in Children's British Board Games, 1836–1860*, by Megan A. Norcia (Book Review). *Victorian Studies*. Accepted.

Creative Outputs

Exhibitions
1. With Heather Caverhill, "Photographies," an online exhibition hosted by the Bruce Peel Special Collections, University of Alberta. In progress. (60% contribution)
2. *With Mark Copley, "Object Lessons," Exhibition at the British Schools Museum, Hitchin, UK. Scheduled for Spring 2021. (50% contribution)
3. *"Is Technology Good for Education?" The Camrose and District Centennial Museum, Alberta. March–August 2019.

Other Research Contributions Since October 2014

Panels Organized at Scholarly Conferences, with Refereed Abstracts
1. With Dr. Anne Dymond, "Art History Pedagogy Caucus: Diversity and the Art History Curriculum." Universities Art Association of Canada Conference, Waterloo. October 2018. (50%)
2. "Seeing Things: Visuality, Visualization, and Cognition." North American Victorian Studies Association Conference, St. Petersburg, FL. October 2018.
3. With Dr. Elena Chestnova, "Just Looking? Art, Pedagogy and the Object Lesson in the Long 19th Century." Association of Art History Conference, London. April 2018. (50%)
4. With Dr. Anne Dymond, "Surveying the Survey: Art History Pedagogy Caucus." Universities Art Association of Canada Conference, Banff, AB. October 2017. (50%)
5. With Dr. Anne Rodrick, "Discipline and Perception." Interdisciplinary Nineteenth-Century Studies Conference, Philadelphia, PA. March 2017. (50%)
6. With Dr. Anne Dymond, "Teaching with the Lights On." Universities Art Association of Canada Conference, Montreal, QC. October 2016. (50%)
7. "Art, Media and Remediation." Universities Art Association of Canada Conference, Halifax, NS. November 2015.

Most Significant Career Research Contributions

1. "School Pictures and Victorian Pedagogies: A Historical Framework for Considering the Practices of Art Collections," Nexus for Innovation: Extended Practices of Art Collections, College of Arts, University of Guelph, June 2019. I rank this invited lecture as my most significant contribution because of its impact beyond my field of research. Although this work was based on disciplinary historical research, it also considered lessons that historical teaching practices hold for today's educators. Conference participants came from across different disciplines as well as outside the university to learn how art can be used for teaching and learning in areas outside the arts. A portion of my talk is widely accessible as a video on YouTube, posted by the Bachinski Chu Print Study Collection (https://youtu.be/Yz5gGLJF6sk). This video has the potential to reach a broad audience. For example, the history department coordinator at a Massachusetts high school reached out to me with an inquiry about employing object lessons in the classroom after viewing the video. The conference organizer, Dr. Christina Smylitopoulos, is editing a collection of essays to which I have contributed.

2. *Printing and Painting the News in Victorian London: The Graphic and Social Realism, 1869–1891*. Burlington, VT: Ashgate, 2015. 218 pages. This solo-authored monograph published by Ashgate (now Routledge) takes a novel approach to Victorian illustrated news and painting by discussing them together in the context of an expanded visual environment. Published by a respected academic press, the book has been reviewed in leading journals (*Journal of European Periodical Studies, Cahiers Victoriens et Edouardiens, London Journal,* and *Journal of Victorian Culture*), and has been used in an undergraduate seminar taught by Professor Pamela Fletcher at Bowdoin College. This publication has brought visibility to my expertise in Victorian illustration, resulting in invitations to participate in a seminar at the MVSA conference in 2016 and to submit an essay to the book *Nineteenth-Century British Artists' Autograph Replicas* (Routledge, 2020).

3. "Learning from 'Good Pictures': Walter Crane's *Picture Books and Visual Literacy.*" *Word & Image* 32, no. 4 (2016): 327–339. *Word & Image* is a prestigious interdisciplinary journal with an h5-index of 6 and an h5-median of 14, placing it among the top journals in my field (see Google Scholar's list of the top 20 publications in the Visual Arts). This article proposes a new interpretation of Crane's picture books by demonstrating that the books teach visual literacy. The external reviewer wrote that "the article makes a valuable contribution to the literature on Walter Crane, book illustration, and visual politics in the late nineteenth century." So far, the article has had more than 1,300 views online. It served as the impetus for my current research on educational history.

4. "Object Lessons in Victorian Education: Text, Object, Image." *Journal of Victorian Culture* 25, no. 2 (April 2020): 200–222, doi: 10.1093/jvcult/vcz064. This recent article is the result of two years of research on Victorian object lessons funded by a SSHRC IDG. This research led to an invitation to present at the Nexus for Innovation conference discussed above; an invitation to collaborate with the curator of the British Schools Museum in Hitchin (UK) on a public exhibition; and a collaboration with other Victorianists on a series of virtual events for 2020/21 titled "Crafting Communities: A Series of Victorian Object Lessons & Scholarly Exchange in COVID Times" for which we are applying for a SSHRC Connection Grant. The *Journal of Victorian Culture* is a leading journal in the field of Victorian studies, with an h5-index of 8 and an h5-median of 13, placing it among the top journals in the field of English Language & Literature according to Google Scholar.

Contributions to Training

As a faculty member at the UofA's Augustana Campus, which enrols only undergraduates, my focus has been on supervising and training undergraduate students.

Undergraduate Research Assistants

1. 2018–20: Camryn Gau assisted with research on object lessons, worked on a project to map social networks using Gephi software, and researched children's picture books to create an exhibition on "The Art of the Picture Book" (with Keely Blake).
2. 2018–20: Keely Blake assisted with research on object lessons, worked on a project to map social networks using Gephi software, and researched children's picture books to create an exhibition on "The Art of the Picture Book" (with Camryn Gau).
3. Summer 2018: Ehren Loos helped catalog schoolbooks at the Camrose and District Centennial Museum and reviewed the 19th-century periodical *The Practical Teacher.*
4. 2016–18: Dani VanDusen used UK Parliamentary Papers to examine 19th-century Reports of the Committee of Council on Education and assisted with various literature reviews.
5. 2016–17: Randi Martin used PsycInfo to collect and review relevant articles on 19th-century educational psychology.
6. Summer 2016: Peng Hua searched for and reviewed 19th-century books on object lessons.

Undergraduate Supervision

1. Fall 2019: Emily Peterson, "Representing Vincent van Gogh" (Directed Reading). An analysis of representations of van Gogh in film and art historical scholarship, presented at Augustana's Student Academic Conference.
2. Summer 2019: Camryn Gau, "Technology and Education from the Past to the Present" (Roger S. Smith Undergraduate Research Award). A systematic review of the *ATA Magazine*, resulting in a collaboration on a book chapter that examines the use of school pictures in London and Alberta ("School Pictures and Artful Teaching").
3. Summer 2018: Ehren Loos, "Robert Mapplethorpe and Queer Visual Culture" (Roger S. Smith Undergraduate Research Award). Resulted in an essay accepted to *Alberta Academic Review*, pending revisions.
4. Winter 2018: Ehren Loos, "Queer Theory, Art and Art History" (Directed Reading). Resulted in Ehren's research on Mapplethorpe, funded by undergraduate research award.
5. Summer 2017: Dani VanDusen, "Investigating the Boy Scout Movement: From London to Camrose, 1908–2016" (Roger S. Smith Undergraduate Research Award). Research in the Camrose and District Centennial Museum and the Provincial Archives.

Graduate Research Assistants

1. Winter 2020: Hugo Plazas (PhD student, Art and Design, UofA) assisted with the project *Photographies* and compiled metadata for the Omeka exhibition.
2. 2018-19: Brandi Goddard (PhD student, Art and Design, UofA) researched the collections of the Camrose and District Centennial Museum and created displays for the museum about the history of education in Camrose and surrounding areas.

Graduate Supervision

1. 2020– , Member of PhD Supervisory Committee: Hugo Plazas (Art and Design, UofA)
2. 2017–18, Reader for PhD Dissertation: Svitlana Panenko (MLCS, UofA), "Towards Critical Realism: Marginality in Russian, Ukrainian and Belarusian Photography"
3. 2016–17, Reader for MA Thesis: Adam Whitford (Art and Design, UofA), "Visual Pedagogies in Children's Literature Produced for the 1893 Columbian Exposition"